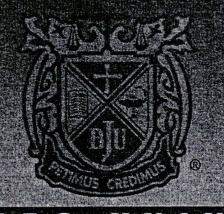


BOB JONES UNIVERSITY

CONCERT, OPERA & DRAMA SERIES

THE COMBINED CHOIRS & ORCHESTRA

PRESENT

THE COMMENCEMENT CONCERT

Gordon Mason

Conductor

Overture to "La Forza del Destino" . . . . Giuseppe Verdi
(1813-1901)

Of all his opera overtures, Verdi's overture to "La Forza del Destino" has become the best known and most frequently played. Like many nineteenth-century overtures, it contains a potpourri of melodies used in the rest of the opera. After the brief introductory strokes, the so-called "destiny" theme appears. Although it is never sung, the theme becomes, in effect, the motto for the whole opera. It symbolizes the downfall of the main character. Verdi also uses this theme in the overture as an accompanimental figure under the other themes so that it becomes a veritable counterpoint of doom. Succeeding the ominous "destiny" motive are several of the best melodies from the opera. The overture culminates in a vivid, forceful coda.

Piano Concerto in A minor (Op. 16) .... Edward Grieg
(1843-1907)

Allegro molto moderato
Adagio
Allegro moderato molto e marcato

Dan Forrest, pianist

Grieg wrote his only piano concerto while on vacation in Denmark during the summer of 1868 when he was just twenty-five. Subsequently, he took his manuscript to the great piano virtuoso, Franz Liszt. Of that occasion, Grieg recalled that Liszt's sight-reading of the manuscript "took the first part of the concerto too fast" but that he played the cadenza "best of all!" At the conclusion, Liszt greatly encouraged Grieg to continue his compositional career.

The entire composition exhibits a marvelous originality in its melodic and harmonic invention, while its structure closely parallels that of Schumann's piano concerto. The opening timpani roll and piano cadenza along with the haunting melody of the first movement are familiar even to non-concertgoers. The orchestral prelude to the second movement has been described as "one of the saddest preludes ever written." It proceeds without pause to the exciting folk dance of the last movement. The lively tempo and sharp accents of a Norwegian dance, the Halling, surround the lovely pastoral flute melody of the central section. This concerto truly deserves its reputation as Grieg's most famous work and, indeed, as one of the most popular of all piano concertos.

INTERMISSION*

Stabat Mater from "Four Sacred Pieces" .... Giuseppe Verdi
(1813-1901)

In his twilight years, the great opera composer Verdi turned to four sacred texts for inspiration in his last works. Although these four sacred pieces were not composed as a set, they were performed and published as such from their completion. Like the other three in the set, the *Stabat Mater* was not designed for liturgical performance but

was intended merely as a "religiously inspired dramatic picture." Verdi, in fact, had rejected the church in early life, but according to his friend and librettist, Boito, Verdi felt that "faith was the sustenance of the heart." In one of his letters, he revealed his philosophy of church music: "I am one of those who think that religious music should have a character and a style of its own.... If music has made so much progress from the Gregorian time till now, ...why should we deprive ourselves of all this [progress]?" That progress, utilizing all the resources of full chorus and orchestra, contributes to making the *Stabat Mater* one of Verdi's most dramatic, popular, and moving works.

The text for the *Stabat Mater* is a Latin medieval poem that describes Mary's suffering as she watches her Son on the cross. One of its interior verses pleads, "Let me weep beside thee, mourning the Crucified as long as I shall live."

Merry Mount Suite..Howard Hanson
(1896-1981)

Overture
Children's Dance
Love Duet
Prelude to Act II and Maypole Dances

Often called the "American Sibelius," distinguished American composer, Howard Hanson, also achieved notable successes as a conductor and music educator. Born in Nebraska in 1896, he studied piano and composition with several important teachers before entering and graduating from Northwestern University at the age of twenty. That same year he began his teaching career in California, becoming the dean of music at a college at age twenty-three. In 1924 he attracted the attention of George Eastman, who promptly appointed the not quite twenty-eight-year-old as the director of his new school of music. Hanson's vision as an educator would be responsible for the international reputation that Eastman School of Music enjoys today.

Hanson received many honors in his career, including thirty-six honorary doctorates, the Prix de Rome (enabling him to study in Rome with Respighi), and the Pulitzer Prize.

Like much of his work, his only opera, *Merry Mount*, reflects his American nationalistic spirit. Composed in 1933, it was based on an adaptation of Hawthorne's "The Maypole of Merry Mount." This opera was one of a select few to be commissioned by the Metropolitan Opera and premiered there in 1934. Although it received fifty curtain calls, it was soon dropped from the repertory. Four years later Hanson arranged the *Merry Mount Suite* from the opera's music. The suite displays his neo-romantic, lyrical style, further adorned with piquant dissonances, vital asymmetrical rhythms, and superb instrumentation.

Program notes by Karen Wilson

ORCHESTRA

First Violin: Alyssa Pritchard (concertmistress), Kristin Coleman, Jonathan Albright, Dianne Pinner, Rachel Harding, Stephen Schaub, Matt Umlauf, Sarah Roberts, Darby Innerst, Sarah Wynveen ***Second Violin:*** Brian Pinner*, Rachelle Emory, Rebecca Grove, Ginny Owens, Rob Puckett, Nathan Ilg, Hannah Gillis, Ruth Potter, Seth Crosby, Kelly Schlarb ***Viola:*** Brian Evans*, Achim Gerber, Susan Quindag, Cara Callan, Mark Evans, Philip Emory, Lydia Lowe ***Cello:*** Heather Wall*, Christine Lee, Rebecca Parker, Meredith Hoagland, Sharon Gerber, Adam Gustafson, Rusty Davis, Lynsey Haught, ***Double Bass:*** Reggie Lamb, Amber Eubanks, Jay-Martin Pinner, Amy Ketcham, Brian Johansen ***Flute:*** Esther Waite*, Jennifer Wynveen ***Piccolo:*** Lori Andrews ***Oboe:*** Dawn Barrier*, Sarah Feece English Horn: Kate Neff Clarinet: Robert Chest*, Garrett Lee ***Bass Clarinet:*** Frank Delo ***Bassoon:*** Alex Fields*, Greg Graf ***French Horn:*** Rebecca Mason*, Ben Ebner, Stephen Doney, Jeanette Schlimgen, ***Trumpet:*** Jason Stefoff*, Paul Lerand, Matthew May ***Trombone:*** Aaron Greene*, Michael Moreau, Todd Townsend ***Tuba:*** David LaPage ***Percussion:*** Rob Schoolfield* Amy Schell, Michael Coleman, Matthew Whitcomb, Daniel Musselman ***Timpani:*** Jay Bopp ***Harp:*** Emily Zane*, Elisabeth Wagner

*denotes principal

COMBINED CHOIRS

Soprano: Elizabeth Baker, Sarah Baker, Shellie Beeman, Bethany Bosworth, Wendy Branigan, Laura Cheesebrough, Megan Clark, Laura Cook, Ruth Crumley, Stephanie Dowland, Ashley Eby, Leigh Fort, Beth Ann Frigo, Angela Huffstutler, Brandi Icard, Julie Jarrett, Rebecca Kelly, Adrienne Lehn, Megan McCauley, Stephanie Mellor, Jennifer Mitchell, Bethany Mosely, Anna Parker, Korrine Ringer, Charisse Rodman, Elizabeth Shankle, Emily Shaw, Andrea Stefoff, Naomi Tashiro, Kristin Taylor, Delena Trombly, Laurie Van Scoy, Kerry Waite ***Alto:*** Leisha Alford, Sheralyn Berg, Johanna Bixby, Janet Brown, Melody Forsythe, Melissa Gons, Michelle Gons, Marianne Hallberg, TaraLee Hamilton, Jessica Johnson, Emily Kannon, Ara Beth Kilpatrick, Jodi Major, Vanessa Marshall, Krista Martin, Molly McNight, Anna Parker, Mary Ellen Rodgers, Julie Soehn, Rebekah Strope, Rebecca Teat, Naomi Threlfall, Laura Ward ***Tenor:*** Daniel Arnold, Bradley Baugham, Jonathan Benton, Fernando Corbi, Christopher Crafton, Michael Egerdahl, David Eoute, Jacob Erickson, Mark Forman, Ben Gantt, Mark Jeffords, Jeremy Kwok, Daniel Lamb, Samuel Lavender, Jeremy Miller, Joshua Pegram, Joel Potter, Rudolf Reimer, Stephen Sauers, David Schneider, Derick Scudder, Benjamin Wagner, Daniel York ***Bass:*** Clint Council, Adam Dierking, Benjamin Farrell, Robert Grass, Timothy Hahn, Steve Hernandez, Timothy Hixson, Todd Jones, Seth Killen, Alexander Kruchkov, Brock Mawdesley, Paul Mayer, Matthew McMorris, Brandon Moody, James Moore, Ryan Pennington, Joshua Plonk, Sergio Ramirez, Abram Siegel, Ethan Strickler, Kenneth Thompson, Theodore VanReijn

Dan Forrest, from Breesport, NY, received his bachelor's degree in 2000 and a master's degree in 2001 from BJU in piano performance. Dan began playing the piano when he was eight years old. He has performed in numerous recitals and performance venues, including a performance of the first movement of tonight's concerto with the Elmira Symphony when he was in 10th grade. He has entered and won many local competitions in New York and South Carolina, including the Doreen Herzog Concerto Competition, the Georgianna Palmer Scholarship Competition, and the Ernestine P. Smith Scholarship Competition. Dan won the annual BJU Commencement Contest in piano during his sophomore year of college. He also entered the Music Teachers National Association collegiate piano competition in 1999, winning first place at the state competition and advancing to the Southeast Regional competition, where he received an Honorable Mention. Dan also enjoys teaching, arranging, and composing music and has had sacred arrangements published by SoundForth Press and Beckenhorst Press.

Directors of the individual choirs are
Warren Cook, Gail Gingery, William McCauley, and David Parker.
Rehearsal accompanist is Becky Baker.

Founder's Memorial Amphitorium
May 4, 2001
8:00 p.m.

*Chimes will sound and lobby lights will flash three minutes before the end of the intermission. After the houselights are dimmed following intermission, no one will be readmitted to his seat.

*Cameras and recording equipment are not permitted in the Amphitorium during any performance. We request that signal watches and personal communication devices be turned off during the program.

Recordings of this performance may be ordered through the Custom Order Department at the University Campus Store.

Tickets for this production have been sponsored by Rainbow Paint and Wallpaper.